

Department of Music, Stony Brook University
DMA Lecture-Recital—Proposal Form

Due Date: End of the third week of classes
Send the form to Music.gsc@stonybrook.edu

Date of Submission 2.7.17

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The history and practice of multiple articulation have not been well-recorded over the past century by clarinetists and saxophonists. As a result, the technique is often quickly dismissed as overly virtuosic, even when music continues to demand articulation at very fast tempi.

Cragun, J. Beach. *The business saxophonist; a course of twenty practical lessons for the business player*. Chicago: Rubank, 1923.
Gardner, Joshua T., Eric C. Hansen, and Robert Spring. *Extreme clarinet*. Louisville, KY: Potenza Music, 2012.
Pino, David. *Learning and teaching on-the-reed: double and triple tonguing on clarinet*. Austin, TX: The author, 1975.
Pino, David. *The clarinet and clarinet playing*. New York: C. Scribner's Sons, 1980.
Wiedoeft, Rudy. *Complete modern method for the saxophone*. New York: R. Wiedoeft Music Pub. Co., 1924.

As evidenced by military band recordings from the period 1920 to 1940, multiple articulation used to occupy an established place in the reed player's standard training. Though ubiquitous in the first half of the 20th century, double tonguing seems to have fallen out of fashion in the decades following. I will investigate why this useful technique, which is still treated as a standard technique on the flute today, seems to have fallen out of favor on the clarinet and saxophone until only recently. As a former woodwind performance major during my undergraduate years, I am particularly poised to study the history of this technique which has not been well documented in recent years by clarinetists and saxophonists.

The materials I have found online in the form of blog posts and personal websites are insufficient, while books and articles offering instruction on the technique are reliably out-of-print and in many cases over 100 years old. Some of my research will involve tracking down as much of these materials as still possible. Suffice it to say that I find the history of the practice to be egregiously undocumented and instructional materials severely lacking. I hope that my research will shed light on the subject and the mystery of the technique's near disappearance from many reed players' studies, yielding new documentation and instructional materials that could be used by teachers and the modern single reed player today.

Adjacent the lecture, I have the additional goal of publishing instructional materials and compiling out-of-print materials as a result of my research, including both historical information, instructional materials for learning this technique, and excerpts from the repertoire specifically for the clarinet/saxophone. My performance in the lecture recital would be in the vein of Czardas, *La Ronde des Lutins*, *Zigeunerweisen*, or a transcription of a flashy violin solo with quick articulation to show the technique in action.

